

The thursday report

Picosecond laser system

Getting a rise out of molecules may help solve energy problem

By Minko Sotiron

Chemistry professors Nick Serpone and Cooper Langford are members of a Canadian interuniversity group that has been awarded \$483,427 by the Natural Sciences and Engineering Research Council (NSERC) to set up a picosecond laser flash photolysis centre.

Concordia's chemistry department will house the centre, which is scheduled to begin operations in September 1982.

According to Serpone, who heads the project and is the centre's director, once established the centre will possess the most sophisticated "state-of-the-art" instrumentation of its kind. Although many laboratories possess devices capable of measuring chemical and physical events in the nanosecond time domain (10^{-9} seconds), very few have ones capable of measuring such events in the faster picosecond range which, he explains, represents one millionth of a millionth of a second (10^{-12} seconds).

"A second is thousands of years long compared to what we want to measure," he says. "We're interested in detecting, measuring, and analyzing physical and chemical events which occur in the very short picosecond time frame."

The overall object of the project is to make a contribution to the understanding of how photocatalysts function in schemes proposed for solar energy conversion and storage. Serpone believes that no one person will solve the energy problem. Rather, he likens the research process to solving a giant puzzle.

"It'll take all of our efforts in the

scientific community. As for our laser centre, we hope to contribute a tiny piece of the overall puzzle. Maybe the answers we discover will affect someone else's thinking."

More specifically, the photochemistry team (there are 12 other experts participating) will study the photochemistry and photophysics of transition metal complexes, some of which have been used as photocatalysts, as well as other compounds of biological interest (eg. metalloporphyrins that are

See "Understanding", page 2.

That's debatable

By Louise Ratelle

Is democracy the basis of western civilization? Do Albertans do it better? Is ketchup truly essential?

These and other burning issues may or may not keep you awake nights, but to the members of the Concordia Debating Society they're like caffeine to an insomniac.

And to Peter Kirkpatrick, former champion debater and this year's coach, the "sport" of debating is far more than simple arguing.

"Most people see debating as an upper-class, academic pastime," says Kirkpatrick, "but it's much more than that, and that image certainly doesn't

See "People", page 4



The distinguished literary scholar Henri Peyre, professor emeritus at both Yale University and City University of New York, will give the first lecture of the 1981-82 Liberal Arts College lecture series on October 15 at 8:30 p.m. in H-110 when he speaks on "Curricula in Crisis: Culture and the Humanities."

Peyre is author of more than 200 articles and 40 books, including *The Failures of Criticism*, *Connaissance de Baudelaire*, *The Contemporary French Novel*, *Literature and Sincerity*, *Jean-Paul Sartre*, and *Qu'est-ce que le symbolisme?* He has been president of the Modern Language Association and an officer of the Legion of Honour in France. He was recently the honoured recipient of a Festschrift in his honour entitled *The Emergent Present: Essays on Nineteenth and Twentieth Century French Literature in Honor of Henri Peyre*.

in this issue

Green acres. Rather than study Quebec rural life from afar, Concordia's Bill Reimer and family decided to live it. See story on page 3.

Eyre raid. That's one way of describing what has hit the SGW galleries. You can read about it on page 7.

I want my plays to reflect real emotions: Edgecombe

By Paul Hartwick

It's the dream of almost every Canadian to jettison sub-zero winters, stress-loaded jobs and metropolitan strife, and bask forever on a sun-smothered tropical isle.

But according to playwright and Concordia graduate student, David Edgecombe, the dream of almost every inhabitant of his native Montserrat (a Caribbean island slightly smaller than the island of Montreal) is to emigrate northward.

When the plane touches down at Malton or Mirabel, the emigrant's dream of beginning a new life is realized. But the

dream of being happy in that life rarely is. That's the stuff of which tragedies—in real life and in the plays of Edgecombe—are made.

Edgecombe has been luckier in finding that elusive happiness than most of his transplanted countrymen. Only 29 years old, he has achieved a measure of artistic success in Canada that most mature, Canadian-born playwrights would envy.

The Black Theatre Workshop of Montreal raised the curtain on his *For Better or For Worse* at the Revue Theatre in 1974. It was followed by *Sonuvabitch* the next year. The third play mounted by

the Workshop, *Strong Currents*, swept onto the stage of Centaur Theatre in 1977 after a premiere at the Second World Black and African Festival of Art and Culture in Lagos, Nigeria.

Now on the boards at Centaur is *Coming Home to Roost*, described in a publicity release as a drama "in true Edgecombe style—trafficking in explosive human emotions of jealousy, incestuous love, hatred—it deals with some of the social consequences of mass migration."

The play takes place in Montreal where

See "Coming Home", page 6

FOR THE RECORD



Arts & Science Faculty Council

At its regular meeting on October 2, Arts & Science Faculty Council

- elected B. Smith to the graduate awards committee, Charles Crawford to the student requests committee, and J. Ufford, B. Wright, Karen McDonald, Tim Morson, Charles Crawford and Dougal Clark to the faculty appeals committee;
- approved the establishment of a committee to appraise the Simone de Beauvoir Institute and the Centre for Mature Students;
- established a core curricula study group, composed of professors Steven Scheinberg, Joti Bhatnagar, Dennis O'Connor and T. Nogrady and one student;
- continued discussion of the guidelines concerning undergraduate programs of concentration.

The next open meeting of the Arts & Science Faculty Council will be held on November 6 at 1:30 p.m. in AD-128, Loyola campus. LR

Understanding the energy conversion mechanism and how we can make molecules store this absorbed light energy is important...

continued from page 1.

related to hemoglobin) — the list of potential experiments is long.

The laser system itself will be composed of five lasers (two oscillators and three amplifiers), a number of mirrors and lenses, and numerous other electronic components. When operating, the "mode-locked" lasers will beam a 6 or 30 picosecond pulse that will excite molecules and cause photophysical and photochemical events to happen.

As these molecules are excited, they rise to higher energy levels, and the higher they rise the more energy they will possess. As they fall, they give off energy in the form of heat, and often in the form of fluorescence or phosphorescence. Sometimes, a fraction of the energy is used by molecules to form other molecules which may not be accessible any other way.

Some excited molecules have a "long" life in those high energy levels — these are the ones that Serpone and others intend to study. The "handle" that they will use to monitor the events is the decay of the absorption spectrum of the excited molecules.

"The information we seek in this way is how the energy is partitioned amongst the various decay channels available to the molecules to get rid of this excess energy," he continues.

Understanding the energy conversion mechanism and how we can make molecules store this (absorbed) light

energy is important, Serpone explains.

"It's easy to convert solar energy into other forms of energy, like electricity. The problem, however, is how to store it. That's the crux of the problem with splitting water molecules to make oxygen and hydrogen, the latter of which promises to be an important alternate energy source."

Because the chemical processes studied are too fast for the human eye, he said, the centre will use a silicon-intensified-target Vidicon to "see" the events; a computer will then analyze the image on the Vidicon so that we humans will also be able to see "these events", he adds.

Assisting Serpone in the operation of the centre will be Dr. D. Sharma, as head of laser operations, and an assistant yet to be hired. The 12 other members of the group span the range of photochemical expertise and come from across the country, from Trois-Rivières all the way to Victoria. Indeed, the realization of this project is a testament to Canadian cooperation and perseverance.

The project originated, Serpone explains, at the 1978 International Photochemistry Conference at Cambridge University, when four Canadians — Sandy Kirk of the University of Victoria, Jerry Porter of the University of British Columbia, Langford (then at Carleton) and Serpone — got together and discussed the state of Canadian research in inorganic photochemistry and

photophysics.

"We realized we had to do something if Canadians were to continue to play a leading role in the area of photochemistry," Serpone recalls. "To do that and to keep abreast of the Americans we knew we had to build a laser flash photolysis centre possessing equipment capable of measuring picosecond events."

"Because of the high cost of lasers, we decided to form a group and apply for a grant. Since I was the youngest of the four and the most mobile — for years I went to the US to carry out experiments — it fell upon me to coordinate and direct the project. We also needed institutional support which we received from Concordia through the enthusiastic support of Maurice Cohen (dean of division III of the Faculty of Arts and Sciences)."

The original group also got four other colleagues to join in. Since the NSERC application deadline was rapidly approaching that year, Serpone rushed to complete the application, requesting \$185,000. After a site visit by a NSERC subcommittee, and a few months' waiting, the request was rejected. But the group decided to apply again in the fall of 1979.

In the meantime, Serpone worked to answer several of the committee's reservations. He spent four months at the Brookhaven National Laboratory in Long Island, gaining experience in building and running the very complex laser system. Also, the group was able to get additional support from other colleagues who joined the team.

By the 1979 competition, the amount of money requested was close to \$325,000, a very large increase no doubt due to inflation, increased manufacturing costs, a devalued dollar, and to a better design of the centre.

Adds Serpone, "This time the site visit committee comprised senior Canadian academics, experts in photochemistry, and Peter Rentzepis of the Bell Labs who developed the technique of picosecond laser spectroscopy." But the application was rejected again. "Nevertheless, we did establish a credibility in the scientific

community."

By this time, Serpone continued his collaboration with the Brookhaven group on studies of metalloporphyrins which are closely related to the biologically important molecule, hemoglobin.

"In 1980, we applied again," Serpone remembers, "and we had broadened our support even further by then; three other colleagues from Quebec joined the group, and Cooper Langford became chairman of the chemistry department at Concordia. We were now 14 in all."

After one more site visit by a senior committee that included Mark Wrighton of MIT and "some anxious months of waiting", Christmas and Santa Claus arrived early this year for Serpone and his colleagues. In July of this year, NSERC approved the grant, the largest single grant at Concordia.

(All research grants and contracts over \$100,000 awarded to Quebec universities from out-of-province sources, including the federal government, must be approved by the Ministère de l'Éducation. Concordia has submitted this major installation grant to the ministry for approval. As no previous grant or contract has ever been refused, approval is expected.)

A stroke of genius!

Old Jeans Day is October 15.

No, it isn't a plot hatched by fashion dictators.

It is a plot to separate you from just a little cash, though, but all in a good cause.

We'd have trouble believing you, in 1981, if you said you didn't own at least one pair of jeans or a jacket that could use a patch or two. And a patch or two is just what coordinator Sharron Wall would like you to buy on Old Jeans Day, a tribute to Terry Fox and a student/faculty/staff project on the Loyola campus to raise money for cancer research.

All those approached have gone out of their way to publicize Old Jeans Day and to come up with ideas for patch projects.

"Some have even suggested patching holes in walls," she says. Not a bad idea in these days of budget cutbacks, we think.

Wall asks that as many students and faculty as possible make a point of visiting the Loyola campus next Thursday to look out for the roving "patch pedlars".

"If you wear old jeans that need patching, stop one of the pedlars and specify what you want," she explains. "If you want an 'A' to show your prof what you're worth, just ask for it. Or better still, buy a heart-shaped patch to give to someone you love. Have your name spelled out on the back of a favorite jacket."

Now, this won't be free, of course. The whole idea, for those of us who think running is uncivilized, is to give us a chance to do our little bit for cancer research. The charge made for a patch will depend on what you want, 50 cents and up. You can have it glued on, pinned on or sewed on, and the pedlars will come supplied with the necessary implements.

Festival Lacolle

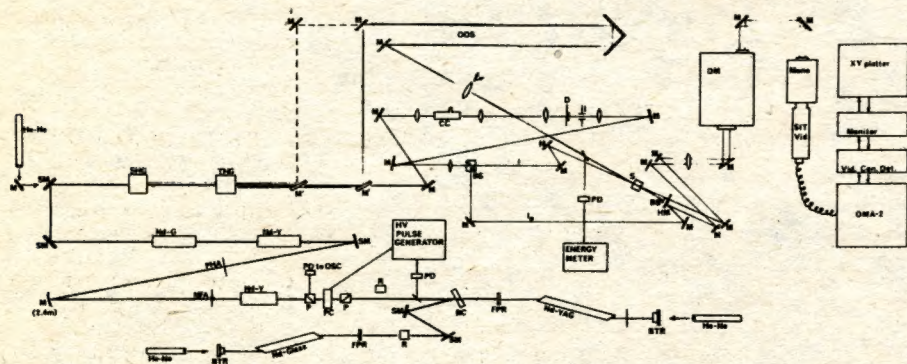
Lacolle Centre's annual open house
Oct. 10, 1981

A day in the country featuring
car rally
square dancing
games
feast (roast pig, lamb, corn)
and various other activities

Open to the Concordia community,
friends and families

Tickets: \$5 (\$2.50 for under 17)
Bus: \$2

For tickets or information, call
Jane or Noreen at 482-0320, ext.
344/397



Nick Serpone's schematic drawing of the laser photolysis system to be installed at Concordia.

Management 101, the Harvard way: MIT professor Paul A. Samuelson relates how a former Harvard treasurer once told him of the two golden rules for managing the Harvard investment portfolio: "One, never consult the economics dept.; two, never consult the business school." (*UW Gazette*)

3

How're you going to keep them back at Concordia after they've seen the farm?

By Sally Ann Famy

Hundreds of picturesque Quebec farms have been eroded by urban expansion, and their demise has brought social change to rural communities.

According to Concordia sociologist Bill Reimer, the number of farms in Quebec is also diminishing because of the amalgamation of smaller farms into larger ones.

"The government encourages farms to increase in size and become more productive per acre and subsidies are given to the more successful farmers," he explains. "But in most cases, they remain family labour farms where wife, children and occasionally relatives work together."

Reimer and his wife Fran Shaver, also a sociologist, share a professional fascination for the evolution of Quebec rural life and its social uniqueness.

As researchers, they have invested several years studying the impact of changes in agricultural production on rural farm communities, the role of farm labour in agricultural production, and the contributions made by rural women to family and farm, as well as the changes that have taken place in the roles these women have played.

In September 1978, Reimer and Shaver decided to immerse themselves in the subject by moving with their two small children to the parish of Cap-Saint-Ignace, a rural farm community 70 km. east of Quebec City. They chose this community in the Montmagny region because it has the highest proportion of family-run farms in the province.

There they spent a year researching 85 households in the parish to obtain information on patterns of consumption, distribution of household tasks, work histories, time budgets and farm property histories. They also gathered field notes, local documents and government statistics.

In the year they spent in this rural community, the Reimers blended themselves into the community and say their lifestyles took a radical turn. From the comfort of Montreal living, they found themselves getting down to such basic household tasks as chopping wood for the wood-burning stove in their rented farm house. Their children had been to French school before and made a good transition. On Sunday mornings the family would attend the local church, which still plays an important community role. They also visited farm fairs and expositions.

Fran Shaver, whose area of research is about changes in the household, feels that the role of rural women has been neglected in historical literature and wants to try to change this. According to her, these women worked as partners on farms with no holidays and no rights.



Far from feeling isolated, Bill Reimer and his wife Fran Shaver were welcomed by the rural community of Cap-Saint-Ignace. They settled there for a year to study Quebec rural life.

Women played a much more active role on the farm than just in the home itself. This was particularly due to the absence of the men who spent great portions of time in the bush logging. Women did more than put down preserves, hook rugs and feed the children. "To farm without a wife is very difficult," she adds.

Times have changed and, along with them, so have women's roles. To better understand how things are today, Shaver joined local organizations such as the Farmer's Circle, the Association Féminine d'Education et Action Social and an amateur theatrical group, and took a physical fitness course known as *gymnastique médicale*.

"Support for women's activities is strong in the area, and craft and artisanat skills are recognized and given positive reinforcement," states Shaver.

Far from feeling isolated, the Concordia sociologists were welcomed by the people of Cap-Saint-Ignace, and say they've made lasting friends through the experience. They were often entertained in kitchens, and both agree that this room still remains the primary place of entertaining in rural homes and that the warmth from the stove is one of the reasons for this.

Upon their return to Montreal, the couple began sifting through their data with the aid of a computer to better understand the nature of changes in Cap-Saint-Ignace, and drew together an initial sociological analysis which served as a research proposal for the SSHRC (Social Sciences and Humanities Research Council). For this work they received a \$10,000 grant to continue and expand their research project, conduct graduate seminars on changes in agricultural production in Quebec, and to begin the preparation of a monograph. This is the

third grant they have received from the SSHRC bringing the total awarded to date to \$27,000 in this area of research.

As their project analysis proceeds, Reimer and Shaver will add to it a comparative analysis from a similar rural community on Cape Breton Island currently being conducted by Concordia anthropologist Pieter DeVries and his wife.

Going down with the Rhodes

Sir George Williams University never had any; Loyola College had five or six; and Concordia has had only one.

Rhodes scholars is what it's about, and the deadline for 1982 scholarships is fast approaching for those who like to picture themselves studying amidst authentic Gothic and Tudor architecture and tree-lined quadrangles that have stood for hundreds of years in the city of Oxford.

A legacy of Cecil Rhodes (remember Rhodesia?), the Rhodes scholarships allow two students from Quebec (11 from across Canada) to take a BA or, in some cases, an MSc, BLitt, BCL, BPhil or DPhil at Oxford, with tuition and living expenses (up to £6000 a year) covered by the scholarship.

We're not sure whether Cecil Rhodes was a misanthrope, but only unmarried Canadian citizens or British subjects between 18 and 24 are eligible for the scholarships, and permission to marry without loss of the scholarship must be given by the Rhodes trustees.



AT A GLANCE

Camera clicking: Get those shutters going around Montreal this fall and winter and you may find your photograph hanging along Ste. Catherine St. this spring. The downtown "Y" is holding a photo contest on the theme *Montreal's Montreal*. Each entrant can submit up to ten black-and-white or colour photos taken anywhere on the island of Montreal. The deadline is February 1. Call 849-5255 for details...The folks over at AV are proud as peacocks of their new Loyola facilities. The newly-built offices and labs are located in the basement of the Administration building, just across the hall from the Dean of Students Office...**Good news for students; bad news for budget directors:** As of October 1, the **minimum wage** is \$4/hr. for workers over 17 and \$3.54/hr. for those under 18. Employees who receive tips now earn \$3.28/hr if they're over 17... There's not much time left to drop by Gallery "A" in the Alliance Mutuelle-vie building on Sherbrooke and University to see visual arts professor **Kathryn Lipke's** contribution to an exhibition entitled *Papiers*. The show runs until October 15... **Welcome aboard:** Susan Durkee in the registrar's office, **Anne Sawyer** in the health centre, **Leslie Griffith** in transcripts and **Helen Twerdun** in economics. **Daniel Roy** has moved to a new position in civil engineering's structures lab... If you like eighteenth-century music, mark October

See "AT A GLANCE", page 5

Oysterfest '81



*"O Oysters," said the Carpenter.
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none—
And this was scarcely odd, because
They'd eaten every one."*

If, like the walrus and the carpenter, you've a weakness for oysters, you won't want to miss the Loyola Alumni Association's oyster party, set for November 7 at 8 p.m. in the Loyola gym.

Not only will you be able to get all the Malpeque oysters you can eat but you'll also be able to dance the night away to the strains of the Concordia jazz and dance band, directed by Charles Ellison and Andrew Homzy. And so that oyster-haters won't feel left out, a cold buffet is

also planned.

Your \$17.50 ticket (\$15 if bought before October 23) also gives you a chance to win one of several door prizes.

If the last 33 oyster parties organized by the association are any indication, you're in for a great time. But get your tickets soon. The last few years have been sell-outs.

Tickets are available from Gabrielle Murphy in AD-233, Loyola (482-0320, ext. 313/421). **MG**

People who are simply opinionated and argumentative do not make good debaters, says Kirkpatrick.

continued from page 1

apply at Concordia.

"Basically, debating is seen as a competitive sport," he explains. "And as in all university sports, there are personal benefits and benefits to the university."

Since the Concordia society, created in 1974 from the flourishing Loyola club and the ashes of the Sir George one, is one of the best in the English-speaking world (mentioned in the same breath among debaters as McGill, Queen's and the University of Toronto), the benefits to the school are obvious. But what about the personal effects?

"First of all, the debater simply learns how to get up and speak, and to speak properly," says Kirkpatrick. "He or she is taught how to organize his thoughts, to be clear and simple. Then comes delivery and presentation."

"What it boils down to is a testing of your personal limitations and those aspects of your personality which you never knew existed or were unable to

externalize."

Kirkpatrick's job as coach, "at the worst of times becomes almost surgical," he says. "Personality is the most important thing in debating, and while you can have a brilliant, logical debater, he can still be so dull as to put everyone to sleep. My job is to exercise the bad aspects and draw out the good."

"Shy people have to be brought out; too-flamboyant ones sometimes have to be toned down so as not to alienate the audience. The debater must learn to look the audience (or judges) in the eye, to be human and interesting."

The benefits don't end there, though, as skills learned or refined by debating are carried outside the debating room.

"Students report that their marks have improved dramatically," says the coach. "They have learned how to present their arguments better in their term papers or class presentations, and they carry that poise and logic with them. Many debaters

say that they're now more comfortable in social situations where they were formerly wallflowers. The experience of getting up and trying to sway an audience in a debate has given them more self-confidence in other areas of their lives."

Swaying the listener often depends as much on style and delivery — which may vary according to argument and audience size — as on logic and organization, says Kirkpatrick.

"Sometimes it's necessary to be a thundering Diefenbaker, a wise old 'Father Time' type, a firebrand or a tavern personality, depending on your subject and audience. With a very large audience, for example, content will be reduced and style emphasized."

"In a large setting, remember that the audience is motivated to be there largely out of self-interest, a kind of 'show me' attitude. The speaker is an assumed authority figure and he must capture and keep his audience's attention."

"Also," he goes on, "it's estimated that listeners will retain only about one-fifth of the content of your speech, and if you're too ambitious and include too much, you'll lose them. A more informal stance is preferable in this kind of situation."

A smaller presentation, such as a class project, in which the only person to be impressed is the professor, demands a much more concise and convincing argument.

"Basically, you should concentrate on what you're saying, not how you're saying it," Kirkpatrick advises for the best effect. "The three main points are: introducing the material, delivering it and summarizing it. In other words, tell them what you're going to say, say it, and then tell them what you said."

Sounds easy, but what about stage fright? Will you fail to convince the prof, or make a fool of yourself in front of 300

people? Kirkpatrick is reassuring.

"First know that stage fright is normal," he says. "Start to worry when you *don't* get it. Concentrate on the material, not the style. Learn some tension-reducing techniques and practise them before you go on."

"Remember that your body language will say a lot for you, so be aware of what you're doing with it. Use it to emphasize what you're saying. If your nervousness is really awful, try to itemize your fear, because once you've isolated it you can deal with it. And practise your speech in its entirety beforehand, preferably in front of one or two people — no more — who will criticize constructively."

People who are simply opinionated and argumentative do not make good debaters, he says. "To be successful, you must understand your audience and find common ground with them. A debate is not a tavern brawl, and the only way to overcome another's point is to listen to it." (An interesting side note is that many student debaters end up in law school later on.)

"Concordia must have an excess of exhibitionists then, because Kirkpatrick professes to be startled by this year's "core membership of 35 or 40", more than twice the normal size."

"In Glasgow, when you become a student, you're automatically a member of the debating club, because it's traditional there," he says. "The university there contains a mock Parliament room with 500 or 600 seats and debates may go for 10 to 15 hours. Here there's little tradition in debating, so it's surprising that we have that large a membership."

After two years of volunteer coaching, the English literature graduate student was hired back for a third term and is continuing to turn out top debaters. "We have a first-class team," he says, "but money is an ever-present problem. If we can convince people that debating is a competitive sport like football or hockey, perhaps we can drum up some financial support."

The cost of sending a number of teams of two debaters each to a tournament can become heavy, with registration fees at \$40 to \$75, travel expenses, meals and more. So far this year, appearances at out-of-town tournaments are scheduled for Fordham University in New York, the University of Toronto, and Kingston's Royal Military College. Early in 1982, Concordia will play host to the prestigious Leger Cup battle.

In addition to his studies, Kirkpatrick is busy preparing and scheduling three "seminars on seminars", sponsored by CUSA, which will teach participants how to properly set up and deliver class presentations.

In the meantime, he continues to do top-notch work with the society, and it's doubtful whether anyone can argue with that.



A Concordia debater gets in shape for an upcoming tournament. According to coach Peter Kirkpatrick, style and delivery can be just as important as logic and content.

Glued to your set? *The Detroit Free Press* has discovered that people who are deprived of television suffer withdrawal symptoms. The paper convinced five families not to watch TV for a month. By the end of the month, two people were chain smoking, one was on tranquilizers and another had insomnia. All suffered periodic nervousness, depression and

boredom. Now for the good news: All the subjects found that they were reading more, visiting friends and relatives more often and planning more family outings. And four of the five families said that the experience brought them closer together because they were forced to communicate. (*Perspectives*)

Curtain up!

The work of some of the century's and one of history's best-known playwrights will cross Concordia stages this season.

By Mark Gerson

After a season of new and experimental plays, some by students and faculty, the theatre dept. has decided to get back to basics and, this season, is presenting a playbill of the tried and true.

With the exception of one ancient classic (though in a new adaptation), the 1981-82 season is a tribute to some of the better-known playwrights of the twentieth century. Bertolt Brecht, Arthur Miller, Tennessee Williams and Lanford Wilson: they'll all be represented in the coming six months.

But first to the classic. Opening October 22 is Euripides' *The Trojan Women*, written back in 415 BC during the war between the Greeks and the Spartans.

Theatre professor and director Philip Spensley has written a new English-language version of the original script, reorganizing it, he says, "to create a psychologically tight, suspenseful and driving piece of theatre".

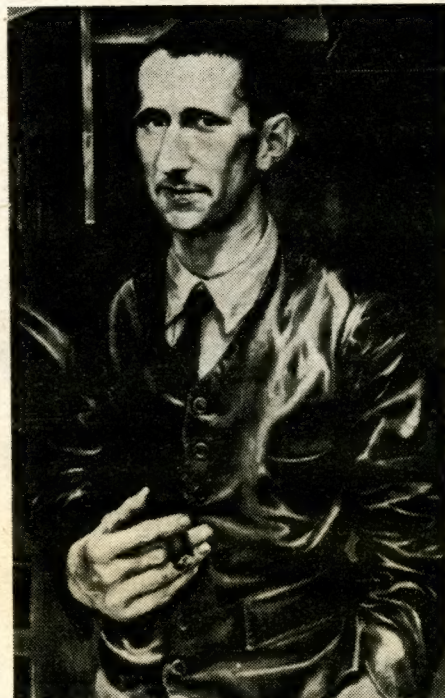
Although hailed by scholars as one of the greatest anti-war plays ever written, this story about the aftermath of a ten-

year war fought over Helen of Troy "makes no moral judgement on war itself", according to Spensley.

"Rather, the play addresses the dangers inherent at any time in blind adherence to a cause, fear of other's motives, the fine line between authority and repression, and the horrors we unleash when we lose any semblance of compassion for those in weaker positions than ourselves."

Two of the season's plays represented career breakthroughs for their now internationally-renowned writers. For Arthur Miller, perhaps best known for *Death of a Salesman*, *All My Sons* brought him the popular and critical success that had eluded him with his first play, *The Man Who Had All the Luck*. *The Threepenny Opera* was Bertolt Brecht's first popular success and his third collaboration with composer Kurt Weill after the song play *Mahagonny* and the opera, *The Rise and Fall of the City of Mahagonny*.

All My Sons, directed by Terry Donald, opens at the newly-renovated (after last winter's fire) D.B. Clarke Theatre on



Bertolt Brecht (above) updated John Gay's *Beggar's Opera* and *The Threepenny Opera* was born. Concordia presents its own production of *Threepenny* in January.

November 19. According to Donald, it's "a taut, compassionate war-time drama that portrays a factory owner torn between devotion for his family and responsibility to society".

The Threepenny Opera, a modernization of Gay's *The Beggar's Opera*, had a brief original run in 1928 and then a highly popular six-year revival that began in 1954 in the off-Broadway Theatre de Lys. Perhaps the best-known song from the show is *Mack the Knife*, immortalized by the late Bobby Darin.

The Concordia production, directed by Joseph Cazalet with musical direction by Andrew Homzy, starts the new year off at the D.B. Clarke on January 28.

Tennessee Williams' *Small Craft Warnings*, which opens on February 18, was originally published as a one-act play entitled *Confessional*.

Described by the playwright as "a play about groping", *Small Craft Warnings*, perhaps more than any of Williams' other plays, has been regarded as autobiographical. Says director Bruce Duckat: "In it, he deals with the issues that he's been struggling with all his life, including homosexuality, alcoholism and his ongoing search for God and a reason to hope."

The season's newest play, first performed in 1973, is Lanford Wilson's award-winning *THE HOT L BALTIMORE*. Later turned into a short-lived ABC series, *THE HOT L BALTIMORE* presents an often-humorous, sometimes sad, never boring

day in a hotel seething with raunchy humanity — a hotel awaiting the blow of the wrecking ball.

"Its residents and staff clash, amuse, taunt, tolerate and need each other as the day unfolds," says director Louis Di Bianco. "By nightfall, we have shared the folly, dreams, confusions, despair and warmth of a rather unlikely, tattered 'family' of outsiders."

Followers of the local and Broadway scenes might recognize Lanford Wilson's name from the "Talley trilogy": *Talley's Folly*, which played at Centaur last spring; *Fifth of July*, still on Broadway after winning a 1981 Tony award; and *A Tale Told*, which opened earlier this year at the Circle Rep. off Broadway. *THE HOT L BALTIMORE* opens at the D.B. Clarke on March 18.

The season will draw to a close with the annual presentation of student-directed one-act plays in late March.

For more information on the 1981-82 theatre season, see the theatre guide on this page or call the theatre dept. at 482-0320, ext. 582.

AT A GLANCE

continued from page 3.

25 on your calendar. That's the day Concordia's **Liselyn Adams** joins the Studio de Musique Ancienne de Montréal for a 1 p.m. concert at the Montreal Museum of Fine Arts...French professor **Pascal Normand Truchon**, whose new book, *La Chanson québécoise*, received quite a spread in *The Gazette* a week ago will represent the Association québécoise des écoles en français at the annual meeting of the American Association of Teachers of French, scheduled for late November in Cincinnati...This Sunday begins **Environment Week** in Canada. According to Beatrice Olivastri, executive director of the National Survival Institute, October 11 through 17 "is a time for Canadians in all sectors to pause and think about environmental concerns. It is a week to recognize both our achievements in dealing with environmental problems and the challenges we face". The theme of this year's event is *Join the environment team — L'environnement, c'est nous tous*...If you're interested in urban conservation, you'll be pleased to hear of the opening of Heritage Montreal's *le centre urbain*. Located at 406 Notre Dame east in Old Montreal, the storefront resource centre has information of interest to homeowners and tenants (renovation and recycling), community groups, students, journalists, shopkeepers, architects, contractors, educators and anyone with an interest in the subject. Hours are weekdays from 10 a.m. to 6 p.m. and Saturdays from noon to 5 p.m. Call 842-8678 for more information...**Radio Canada** is keeping Concordia music professors busy this year. Already classical guitarist **Michael Laucke**, **Eric Wilner** (flute) and **Martha** See "AT A GLANCE", page 6

Your 1981-82 Concordia theatre guide

Oct. 22 to 25 29 to 31	THE TROJAN WOMEN by Euripides directed by Philip Spensley	Chameleon Theatre
Nov. 19 to 22 26 to 28	ALL MY SONS by Arthur Miller directed by Terry Donald	D.B. Clarke Theatre
Jan. 28 to 31 Feb. 4 to 6	THE THREEPENNY OPERA by Bertolt Brecht & Kurt Weill directed by Joseph Cazalet musical direction: Andrew Homzy	D.B. Clarke Theatre
Feb. 18 to 21 25 to 27	SMALL CRAFT WARNINGS by Tennessee Williams directed by Bruce Duckat	Chameleon Theatre
Mar. 18 to 21 25 to 27	THE HOT L BALTIMORE by Lanford Wilson directed by Louis Di Bianco	D.B. Clarke Theatre
late March early April	PLAYBILL OF STUDENT-DIRECTED ONE-ACT PLAYS	Chameleon Theatre

All performances begin at 8 p.m. Admission is \$4; \$2 for students and senior citizens. Tickets for the student-directed plays in March-April are \$1.

The Chameleon Theatre is located on the Loyola campus between the Campus Centre and the bookstore. Box office: 482-0789.

The D.B. Clarke Theatre is in the basement of the Hall bldg. Access is by the staircase near the Bishop St. entrance. Box office: 879-4341.

For further information, call 879-2852 or 482-0320, ext. 582.

Stranger than fiction: William D. Daniels, a political science professor at New York's Union College, has his own, unique way of enlivening exam week. Not content with the traditional method of having his tests delivered, Daniels has gone to great lengths to be creative about it. Once, his exams arrived in a hearse. Another time they came in a block of ice

floating in a punch bowl. They've also been baked in cakes, attached to phony arrest warrants delivered by local police, locked in a Wells Fargo armoured car and dropped from a helicopter by the National Guard. (*The Chronicle of Higher Education*)

Not a Love Story



A scene from *Not a Love Story*, showing tomorrow (Friday) night in H-110.

By Minko Sotiron

Even before its Montreal premiere at Concordia's Conservatory of Cinematographic Art on October 9, the National Film Board's documentary, *Not a Love Story: A film about Pornography* is already making waves and creating controversy. Directed by Bonnie Sherr Klein, the film ran for one sold-out showing at the recent Toronto Film Festival before being banned by the puritan Ontario censor board.

The film explores many aspects of the world of pornography from peep shows, porn literature, strip joints, live sex acts, and hard-core films to the reasons for its existence. Director Klein interviews a wide range of people from feminist authors Kate Millet, Kathleen Barry (*Female Sexual Slavery*) and Susan Griffin (*Woman's Silence*) to the porn purveyors themselves, like David Wells, a publisher of Canadian girlie magazines,

and Suze Randall, a photographer for the raunchy *Hustler* magazine.

Tying the film together is the increasing consciousness of a Montreal stripper, Fonda Peters née Linda Lee Tracey, who Klein enlisted as a guide to accompany her on a descent into that sleazy and degrading Hades of porn, New York's Times Square. At the end of the film, Tracey, who has become aware of the sadistic and destructive consequences of porn, decides to quit stripping.

While most reviewers have applauded the film's intentions, the reviews have been mixed and strident to say the least. *The Globe and Mail's* Jay Scott denounced the film as "feminist fascism", which prompted a counterblast from a *Maclean's* film reviewer.

You be the critic. Decide for yourself. Admission is free, and *Not a Love Story* will be presented at 9 p.m. in H-110 on Friday, October 9.

John Dowdye is reunited with his wife and children who emigrated to Canada after he left them behind in the West Indies while he worked and studied in England. After a 10-year separation, Dowdye is startled to find his son and daughter no longer submissive children, but young adults with minds of their own. His son, for example, is a militant Rastafarian. His wife, too, has changed. There's a rival claimant for her affections.

The depiction of a family buffeted by forces even stronger than a Caribbean hurricane reflects Edgecombe's concern for the family.

"It needs to be a strong unit to withstand the pressures of life," he maintains.

The play is definitely not autobiographical, insists Edgecombe. In fact, the plot materialized after meeting a woman who he knew had had an affair

while her husband had been away for a prolonged period.

"Naturally I have incorporated elements from my personal experience," he adds. "There is one scene where the daughter cries softly in the presence of her brother without explaining the reason for her tears. That scene I took from my own adolescence when I came upon my own sister crying. I think she was expressing a feeling of sadness about life in general. I knew that someday that scene would find its way into one of my plays."

Though Edgecombe is not unwilling to portray tenderness, he shuns what he regards as audience-pleasing sentimentality. Referring to Joseph Walker's *The River Niger* which the Workshop presented to rave reviews late last spring, Edgecombe bristles. "*Niger* reeks of sentimentality," he says. "I want my plays to reflect *real* feelings, *real* emotions."

Edgecombe contends that the portrayal of blacks in stage dramas such as *My Sweet Charlie* and *The River Niger* and the spew of sitcoms like *The Jeffersons* and *Benson* "simply re-enforce all the stereotypes of black people that Americans love to hold."

"I'm aiming to present reality as I think it is rather than what it might be because my concern is to be an artist, not a social reformer or a politician."

That determination to develop as an artist prompted him to forsake a career in radio, and head for Lethbridge, Alberta.

Within weeks of undertaking studies in radio and television arts at the community college in the fall of 1971, Edgecombe was disenchanted. The program placed too much emphasis on radio, which he already knew, and too little on television, which he wanted to know more about.

Having heard that Niagara College in Welland had a reputable television arts program, he quickly switched educational channels. But though he graduated from Niagara College, he was "still not basically satisfied" with his education.

"There was too much emphasis on the technical aspect," he explains. "I was interested in the substance of communications, not when to push a button or how to splice a tape."

Loyola's communication arts program seemed like the one he had been searching for all along and, in 1973, he arrived in Montreal to enter it. Having already mastered the technical side of the program, Edgecombe found his study load lighter than normal. He devoted his free time to the Black Theatre Workshop.

"Theatre had always been my first love — acting, directing, writing," he says. "With friends, I founded the Montserrat Theatre Group. That was back in 1971, and it's still alive today."

Also alive today is the collaboration between the Black Theatre Workshop and their unofficial "playwright in residence".

Edgecombe divides his time between artistic pursuit at the BTW and academic pursuit at Concordia. Now in his second year of the English department's creative writing option, Edgecombe is, once again, nursing doubts about the effectiveness of the education he is getting. Claiming that

his undergraduate programs put too much weight on the technical, he feels his present studies lean too much toward the academic.

"Ideally, I think the program should fire up the writer, get him writing...plays, not term papers."

His thesis is entitled *Kirnon's Kingdom*, a play which, in its embryonic form, toured Montserrat, St. Kitts, and Barbados. Though he's rethinking and rewriting it, it's clear that he's less concerned about how it will look bound between leather covers than how it will play on stage.

Like most playwrights, Edgecombe is fascinated by the divine power of creativity that makes the word flesh.

Paul Hartwick is a local playwright and free-lance writer.

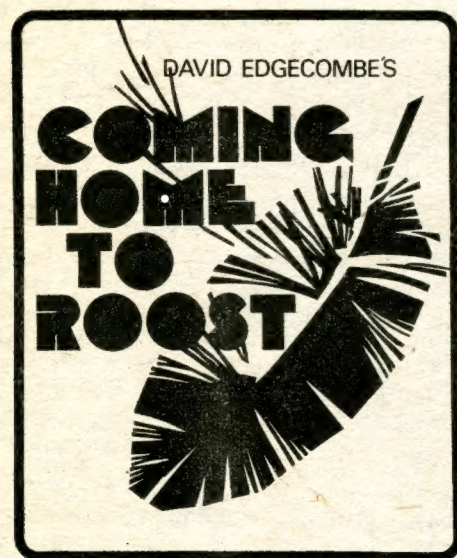
AT A GLANCE

continued from page 5

Hagen (harpsichord) have been heard on the FM network's *Récital* series. Coming up are piano performances of Fauré and Liszt by **Lauretta Milkman** (October 14) and of Beethoven by **Yaron Ross** (December 23). *Récital* is heard Wednesdays at 1 p.m. and repeated the following Saturday at 9:30 a.m. You'll be able to hear organist **Bernard Lagacé** playing works by Franck and Vierne from Montreal's St-Jean-Baptiste church on *Récital d'orgue* December 9 at 9:30 p.m. or December 11 at 1 p.m. **A cure for what bugs you:** Zoologist **Vincent Dethier** will be in town later this month to talk about insects and what we can learn from them. Dethier, author of *To Know a Fly*, will be here as part of the Science College Lecture series — October 22 in H-110. If you're worried about intruders or assaults, or you're handicapped and are looking for something to signal for help, those famous "screamers" may be just the ticket. The tiny noisemakers (they emit a powerful piercing shriek when activated) are on sale at bookstores on both campuses. If you're staying in the office after hours and want security to be aware of it, take advantage of the **call-in register**. Simply call 4545 (Hall), 4515 (Norris), 8091 (Visual Arts) or 777 (Loyola) at 5 p.m. and when you leave...Two Concordia professors are Arts) or 777 (Loyola) at 5 p.m. And again when you leave...Copies of the final approved version of the **arts and science task force report on curriculum** are available from the Arts & Science Faculty Council office, CC-303, Loyola...Two Concordia professors are sitting on the grant selection committees NSERC (the Natural Sciences and Engineering Research Council) has called for February. Psychology's **Jane Stewart** sits, appropriately enough, on the psychology committee, and computer science's **John Mackay** on the pure and applied mathematics committee....A group of American university presidents was on campus Tuesday as part of a two-day visit to Montreal universities. The eight presidents, members of the

More AT A GLANCE, page 7

continued from page 1



Running out of profs: High industrial salaries are luring engineering graduates away from the hallowed halls of academe and the result is a shortage of 2500 faculty members for engineering schools. The Canadian situation is similar. (*UW Gazette*)

Student bucks: the Dept. of Education will pay out some \$194 million in student scholarships

and bursaries this year to approximately 78,000 students. That's an increase of \$28 million and 1500 students over last year.

College country: According to the National Center for Education Studies, the US has 3270 colleges and universities this year, up 2.5 per cent from last year. Slightly less than half are government-funded.

AT A GLANCE

continued from page 6

American Association of State Colleges and Universities, discussed a wide range of subjects with their Quebec counterparts.....Sir George campus faculty and staff should note that **ID card validation** for 1981-82 is scheduled for October 19 through 30 in the Dept. of Human Resources, 1420 Sherbrooke, room 400-16. The service will operate daily from 10 a.m. to 4 p.m.; until 7 p.m. on October 27 and 28. Part-time faculty should bring a copy of their contract. If you have any questions, call Laila Berger at 879-4373.....Applications for **1982 Rhodes scholarships** are now available in Academic Vice-Rector Russell Breen's Loyola office, AD-223. The application deadline is October 26.....Sociology professor **Guy LeCavalier** is at work on a study of the views of non-francophones concerning a variety of public sector activities in Quebec. The project is funded by a research grant from the Social Sciences and Humanities Research Council.....The **shuttle bus for the handicapped** is now in operation. If you need to use this service drop by the Dean of Students Offices or Handicapped Information Centres on either campus with your schedule.....If you want to know more about the services Concordia offers the disabled members of its community, drop by the Lethbridge Rehabilitation Centre next Thursday (October 15) during its open house and visit the Concordia booth.....**Anybody out there? AT A GLANCE** is anxious to receive your news. Send your items to the editor in BC-213.

Continued from the back page

NOTICES

testing schedules also available.

CUG BY-ELECTIONS: The Computer Users' Group will be holding a by-election for the position of treasurer on Monday, October 19 and Tuesday, October 20. Written nominations must be handed in to the CUG office (H-983) by Friday, October 16. 879-7329.

FESTIVAL LACOLLE: Lacolle Open House, October 10. A day in the country with a car rally, square dancing, games, a feast of roast corn, lamb and pig, and other activities. Open to the Concordia community, family and friends. The cost is \$5 for adults, \$2.50 for children under 17 and \$2 for the bus. 482-0320, ext. 344 or 397.

LOYOLA ALUMNI ANNUAL OYSTER PARTY: Open to all. Saturday, November 7 at 8 p.m. in the Athletics Complex gymnasium. Highlights of the evening include Malpeque oysters, a cold buffet, the Loyola Jazz & Dance Band, door prizes and refreshments. Tickets are \$15 per person if purchased by October 23, \$17.50 per person after October 23. 482-0320, ext. 313.

RECORD LENDING LIBRARY: Classical, light classical and jazz music. Just show your ID card and you can borrow 3 records for 14 days, free. See Teddy in the music department, RF-211-04, Loyola campus. 482-0320, ext. 249.

SKATING WITH THE BLIND: Volunteers are needed to help blind children skate, Fridays from 8:30 to 10 a.m. Call Anne Shore at 484-4095 for information.

CONCORDIA UNIVERSITY CHOIR: The choir is open to all faculty and students interested in performing 16th to 20th century music, including a major work for chorus and orchestra. Call Christopher Jackson, 482-0320, ext. 614 or 726.

CANADA EMPLOYMENT CENTRE:

Graduating students seeking permanent positions are reminded to check CEC bulletin boards for deadlines for submitting applications to employers recruiting on campus. Several deadlines occur this week. Also check the bulletin boards for employers now recruiting for summer positions. 6935 Sherbrooke West, 3rd floor, Loyola campus, or 2070 Mackay, SGW campus.

ATTENTION POTENTIAL EDITORS AND WRITERS: *LOS* (The university magazine of fiction and poetry) is warming up its engines for the coming school year. *Get involved!* Contact Marcy at the Loyola English office, HB-305, local 534, by October 9 and participate in the best of *LOS* to hit the presses yet.

SSHRC SCHOLARSHIPS AND FELLOWSHIPS:

Application forms for these awards are available at the Graduate Studies Office, 3rd floor, 2145 Mackay St. **Special MA scholarship** (for Canadian citizens to study in Canada): Application deadline December 15. **Doctoral fellowship** (for Canadian citizens or permanent residents to study in Canada or abroad): Application deadline November 15 for those not currently enrolled in a program of study; for those studying full-time in 1981-82, the deadline will be earlier than November 15, and prospective applicants should enquire from their own department. (The deadline is the date by which the application and *all supporting documents* must be submitted.)

15-HOUR BASIC LIFE-SAVER COURSE: This course includes rescue breathing and one-person CPR, two-person CPR, management of obstructed airway and infant resuscitation. Accredited by the Canadian Heart Foundation. The weekend course is offered October 10 and 11, October 17 and 18, and October 24 and 25. The cost for the two-day, 9-to-5 session is \$30 for Concordia people, \$40 for the general public 879-7360.

JOBS

SECRETARY (S-4) - DEAN OF GRADUATE STUDIES

Duties: To act as secretary to the assistant to the dean and the graduate awards officer; to perform reception duties as required for the general office; to type correspondence and minutes of meetings, maintain files, and prepare statistics, tables and reports.

Qualifications: Proficient typing (minimum 50 wpm); good organizational skills; fluent conversational French and French copy-typing. **Minimum hiring salary:** \$14,292

SECRETARY (S-3) - CIVIL ENGINEERING

Duties: Typing correspondence, classroom material, exams, etc. for professors; answering telephone (four lines); handling student inquiries; distributing mail; and taking care of bulletin board and photocopy requests.

Qualifications: At least one year's related experience; accurate typing (minimum 50 wpm) in English and French; knowledge of technical typing an asset; conversational French required. **Minimum hiring salary:** \$13,380

Contact: Elaine Comartin (879-8116) or Helen Raspin (879-4521).

SECRETARY—ART EDUCATION (PART-TIME TEMPORARY)

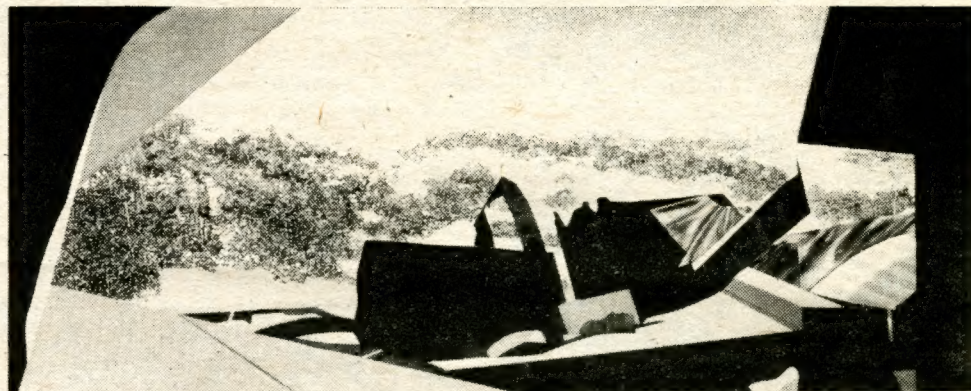
From date of hire through May 31, 1982; 4 days/week (Tuesday to Friday); 2 to 6 p.m.

Duties: Personal and telephone reception; typing, filing, photocopying.

Qualifications: Accurate typing; previous university experience and conversational French.

Hourly wage: \$5

Contact: Doreen A. Hutton, 879-8119



Ivan Eyre's Blizzard reminds us that winter isn't far. This and other work by Eyre now on show at the SGW galleries.

Eyre show

By Sally Ann Famy

Ivan Eyre, a Canadian-born artist, has been described as a visual philosopher who believes that viewers who like his work will bring personal experience to it and find their own meaning within. His work is recognized as "impressive," "potent," and "powerful."

In 1974, the price of one of his paintings sold to the Winnipeg Art Gallery was recorded the "highest ever" paid for an art work by a living Manitoba artist, and brought Eyre into the mainstream of Canadian art.

A traveling exhibition of paintings by Eyre is being shown in the Sir George Williams Art Galleries through October 24.

Organized by The Robert McLaughlin Gallery in Oshawa, the *Ivan Eyre Retrospective* will tour a total of 11 galleries in Canada, England and France. Lenders to the exhibition include the Bank of Nova Scotia, Shell Canada, the National Gallery of Canada, the Montreal

Museum of Fine Arts and Esso Resources Canada.

Joan Murray, director of The Robert McLaughlin Gallery describes the artist. "For Eyre, painting is a complex language through which he probes the nature of existence in an intriguing, innovative way. Like Tiresias in Eliot's *The Wasteland*, Eyre's work is omnipresent, throbbing between two lives. He looks to the past and the future at the same time, seeing the passage of time through memory. He re-organizes his memories, making them tangible in his work."

The exhibition tells the story of Eyre's work from 1968 on and includes landscapes which the artist describes as "geographies of the spirit", and paintings where he has manipulated a flat canvas into three-dimensional forms.

A catalogue prepared by The Robert McLaughlin Gallery is available for \$15. Call the gallery office at 879-5917.

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For rates or other information, call 879-8497.

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EVENTS

Thursday 8

CONSERVATORY OF CINEMATOGRAPHIC ART: *The Silent Partner* (Daryl Duke, 1978) (English) with Elliot Gould, Christopher Plummer, Celine Lomez and Susannah York at 7 p.m.; *On the Waterfront* (Elia Kazan, 1954) (English) with Marlon Brando, Karl Malden and Eva Marie Saint at 9 p.m. in H-110; \$1.50 each. SGW campus.



Marlon Brando's most famous film is still *On the Waterfront*. Here he is pictured with Karl Malden and Eva Marie Saint in a scene from that movie, which will be shown in H-110 tonight (October 8) at 9 p.m.

INTERUNIVERSITY CENTRE FOR EUROPEAN STUDIES: Yvan Lebrun, Dept. of Neurolinguistics, Vrije Universiteit (Brussels), on *Les conditions nécessaires au bilinguisme précoce dans un pays bilingue* at 5 p.m. at 1193 Phillips Square, room 3400. Cosponsored by the Canadian Association for the Advancement of Netherlandic Studies. 282-6193.

LESBIAN AND GAY FRIENDS OF CONCORDIA: Guest speaker Emily Slate, PhD candidate in psychology at McGill, 4:30 to 6 p.m., in H-333-6. SGW campus.

VAV GALLERY: The Concordia fine arts students' gallery presents *What Concordia Means To Me*, until Oct. 9; 1395 Dorchester West. SGW campus.

WEISSMAN GALLERY, GALLERY ONE & GALLERY TWO: *Ivan Eyre Retrospective* (organized by the Robert McLaughlin Gallery), until Oct. 24. Mezzanine of the Hall bldg. SGW campus.

HUMANITIES LECTURE: Albrecht Wellmer, University of Konstanz, West Germany, on *Rationality and Social Theory* at 8:30 p.m. in H-1070; Hall bldg. SGW campus.

STUDIO MUSIC ENSEMBLE: In concert at noon in the Campus Centre, Loyola campus. Free. 482-0320, ext. 765/611.

OMICRON PROFIT-SHARING PARTY: At 8 p.m. in the Campus Centre's Wolf and Kettle Pub. \$1.00 per person.

Friday 9

CONSERVATORY OF CINEMATOGRAPHIC ART: *The Magnificent Ambersons* (Orson Welles, 1942) (English) with Joseph Cotten, Agnes Moorehead, Dolores Costello and Anne Baxter at 7 p.m. in H-110; \$1.50. *Not a Love Story: A Film About Pornography* (Bonnie Sherr Klein, 1981) (English) at 9 p.m. in H-110; free. SGW campus.

VIETNAMESE CONCORDIAN STUDENT ASSOCIATION: Election meeting today at 3:30 p.m. in room H-662. Vietnamese students welcomed; coffee and donuts will be served.

CHEMISTRY CLUB MOVIE SERIES: *Galaxy of Elements and Bromine—Element from the Sea* at 1 p.m. in H-620. All science students and faculty are welcome.

PHILOSOPHY MEET-THE-PROFS NIGHT: Room H-762-1-2-3, SGW Campus, at 8 p.m. 879-7262 or 482-0320, ext. 413.

MEN'S SOCCER: UQTR at Concordia, at 4 p.m.

Saturday 10

CONSERVATORY OF

CINEMATOGRAPHIC ART: *Journey into Fear* (Orson Welles and Norman Foster, 1943) (English) with Orson Welles, Joseph Cotten, Dolores Del Rio and Ruth Warrick and *Immortal Story* (Orson Welles, 1967) (original English version) with Orson Welles, Jeanne Moreau, Roger Coggio and Norman Ashley at 7 p.m.; *The Stranger* (Orson Welles, 1946) (English) with Orson Welles, Loretta Young, Edward G. Robinson and Richard Long at 9:15 p.m. in H-110; \$1.50 each. SGW campus.

CONCORDIA LIBRAIRIES: All libraries open from 9 a.m. to 5 p.m. Check with individual libraries for details of services offered.

FOOTBALL: Bishop's at Concordia, at 2 p.m.
WOMEN'S SOCCER: Concordia at Vanier, at 11 a.m.

Sunday 11

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's series—*The Adventures of Sinbad* (Animation—English) at 3 p.m. in H-110, \$1. SGW campus.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Macbeth* (Orson Welles, 1948) (English) with Orson Welles, Jeanette Nolan, Dan O'Herlihy and Roddy McDowell at 7 p.m.; *Lady From Shanghai* (Orson Welles, 1947) (English) with Rita Hayworth, Orson Welles, Everett Sloane and Glenn Anders at 9 p.m. in H-110; \$1.50 each. SGW campus.

CONCORDIA LIBRARIES: Norris, Science & Engineering and Vanier libraries open for study only from 10 a.m. to 6 p.m. Drummond Science closed.



Barry Fitzgerald, Don Taylor, Howard Duff and Dorothy Hart in a scene from *The Naked City*, a Jules Dassin film that is part of this term's Loyola Film Series. Catch it this Wednesday at 7 p.m. in the F.C. Smith Auditorium.

Monday 12

THANKSGIVING—ALL DAY AND EVENING CLASSES CANCELLED; ALL OFFICES CLOSED; LIBRARIES OPEN FROM 10 A.M. TO 6 P.M. FOR STUDY ONLY.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Napoleon* (1st & 2nd parts) (Abel Gance, 1925-27) (Silent with English sub.) with Albert Dieudonné, Harry Krimer, Koubitsky, Van Daele, Antonin Artaud and Abel Gance at 7 p.m. in H-110; \$1.50. SGW campus.

Tuesday 13

CONSERVATORY OF CINEMATOGRAPHIC ART: *La cérémonie* (Gishiki) (Nagis Oshima, 1971) (English sub.) with Kenzo Kawarazaki, Atsuo Nakamura, Akiko Koyama and Atsuko Kaku at 8:30 p.m. in H-110; \$1.50. SGW campus.
CAMPUS MOVIE NIGHT: At 7 p.m., *The Longest Yard*; and at 9 p.m., *Smokey and the Bandit*, in the Loyola Campus Centre Main Lounge. Free.

Wednesday 14

CONSERVATORY OF CINEMATOGRAPHIC ART: *Entr'Acte*

(René Clair, 1924) (muet) and *Feu Mathias Pascal* (Marcel L'Herbier, 1925) (muet) with Mosjoukine, Marcelle Pradot, Lois Moran, Michel Simon and Pauline Carton at 8:30 p.m. in H-110; \$1.50. SGW campus.

CAMPUS MINISTRY: *Catholic mass* at 12:15 p.m. in St. James the Apostle chapel, Bishop Street above Ste. Catherine.

ANGLICAN EUCHARIST: At 11 a.m. in St. James the Apostle chapel, Bishop Street above Ste. Catherine.

LOYOLA FILM SERIES: *The Naked City* (1948), directed by Jules Dassin and starring Barry Fitzgerald, at 7 p.m., followed by Alfred Hitchcock's *Dial M for Murder* (1954), starring Ray Milland and Grace Kelly, at 8:45 p.m. \$1.50 each. F.C. Smith Auditorium, Loyola campus.

Thursday 15

LIBERAL ARTS COLLEGE: Henri Peyre, professor emeritus at Yale and CUNY, on *Curricula in Crisis: Culture and the Humanities* at 8:30 p.m. in H-110, Hall bldg. SGW campus.

BOARD OF GOVERNORS: Open meeting at approximately 8 p.m. in the Oasis room, Campus Centre.

LESBIAN AND GAY FRIENDS OF CONCORDIA: A sensitivity session on interpersonal relations, 4 to 6 p.m., in H-333-6. SGW campus.

INTERUNIVERSITY CENTRE FOR EUROPEAN STUDIES: Concordia political science professor Klaus Herrmann will speak on *State and Church Relations in the German Democratic Republic (East Germany)*. UQAM, 1193 Phillips Square, at 7 p.m. 879-3943, 879-5944 or 282-6193.

ADULT EDUCATION OPEN HOUSE: Adult education students and faculty are invited to an open house at the WB Annex, 2501 West Broadway, Loyola campus, from 7 to 11 p.m. 482-0320, ext. 402.

Friday 16

CONSERVATORY OF CINEMATOGRAPHIC ART: *Mr. Arkadin* (*Confidential Report*) (Orson Welles, 1956) (English) with Orson Welles and Patricia Medina at 7 p.m.; *Othello* (Orson Welles, 1951) (English with French sub.) with Michael MacLiammoir, Suzanne Cloutier, Orson Welles and Robert Coote at 9 p.m. in H-110; \$1.50 each. SGW campus.

DOCTORAL THESIS: Micheline Favreau, student in psychology, on *Automatic and Conscious Attentional Processes in the First and Second Language of Fluent Bilinguals: Implications for Reading* at 10 a.m. in H-769. SGW campus.

GRADUATE STUDENTS' ASSOCIATION: New videotape series of discussions with Krishnamurti at 8 p.m. in H-420, Hall bldg. Free. SGW campus.

SIMONE DE BEAUVOIR INSTITUTE & PAPT STATUS OF WOMEN COMMITTEE: A workshop highlighting the new provisions under Bil 89 of Quebec family law. Presentation by Miriam Grassby, lawyer, 1 to 3 p.m. in the Hall bldg. \$10.00. Concordia applicants may register at the Simone de

Beauvoir Institute. Please see Joyce Carson for registration form (879-8521). PAPT teachers please apply to local PIC's for funding and substitution. Contact Felicity Glover (332-2278) for registration.

MEN'S SOCCER: McGill at Concordia, at 4 p.m.

SENATE: Meeting at 2 p.m. in the conference room of the Protestant School Board of Greater Montreal (corner Fielding and Côte St-Luc).

Saturday 17

CONSERVATORY OF CINEMATOGRAPHY ART: *Touch of Evil* (Orson Welles, 1958) (English) with Charlton Heston, Marlene Dietrich, Janet Leigh and Orson Welles at 7 p.m.; *The Trial* (Orson Welles, 1962) (English) with Anthony Perkins, Jeanne Moreau, Orson Welles and Romy Schneider at 9 p.m. in H-110 \$1.50 each SGW campus.

Sunday 18

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's series — *Fish Hawk* (Donald Shebib, 1979) (English) with Will Sampson, Charlie Fields and Geoffrey Bowes at 3 p.m. in H-110; \$1. SGW campus.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Falstaff* (*Chimes at Midnight*) (Orson Welles, 1965) (English) with Orson Welles, Jeanne Moreau, Keith Baxter, John Gielgud and Margaret Ruth at 7 p.m.; *F for Fake* (Orson Welles, 1974) (English) with Orson Welles, Clifford Irving, Edith Irving and Oja Kodar at 9 p.m. in H-110; \$1.50 each. SGW

CLASSIFIED

The rate for classified ads is 15¢ per word to 25 words, 20¢ per word over 25 words. All ads are payable in advance and no phone orders can be accepted.

LADIES WEAR: Latest fashions 30 per cent and more savings, sizes 5 to 15. Wednesday, Thursday, Friday, 11 a.m. to 6 p.m. 1500 Stanley Street, suite 220.

WHEN ALL ELSE FAILS try a bouquet of helium balloons, \$12/dozen. 845-3083. 306 Duluth.

NOTICES

GUIDANCE INFORMATION CENTRE: Information on the next graduate and professional school admission tests with upcoming registration deadlines:

Test	Test Date	Deadline
GRE	Dec. 12, 1981	Nov. 2, 1981
GMAT	Jan. 23, 1982	Dec. 2, 1981
LSAT	Dec. 5, 1981	Nov. 5, 1981
TOEFL	Nov. 21, 1981	Oct. 19, 1981

Application forms and practice tests books are available at the Guidance Information Centre, SGW campus, H-440, and 2490 West Broadway, Loyola campus. Complete 1981-82

For jobs and more notices, see page 7.

Thanksgiving deadline

Because of the Thanksgiving holiday on Monday, the deadline for the October 15 issue of *TTR* has been moved to noon tomorrow (Friday, October 9).

Events, notices and classified ads must be received by public relations offices on either campus (Loyola: FC-212, 482-0320, ext. 689; SGW: BC-213, 879-8497) no later than the Friday deadline.

TTR returns to its regular Monday noon deadline for the following issue, October 22.